



Price, D. (2018). Whose Art History? *Art History*, 41(1), 8-11.
<https://doi.org/10.1111/1467-8365.12379>

Peer reviewed version

Link to published version (if available):
[10.1111/1467-8365.12379](https://doi.org/10.1111/1467-8365.12379)

[Link to publication record in Explore Bristol Research](#)
PDF-document

This is the author accepted manuscript (AAM). The final published version (version of record) is available online via Wiley at <http://onlinelibrary.wiley.com/doi/10.1111/1467-8365.12379/full>. Please refer to any applicable terms of use of the publisher.

University of Bristol - Explore Bristol Research

General rights

This document is made available in accordance with publisher policies. Please cite only the published version using the reference above. Full terms of use are available:
<http://www.bristol.ac.uk/red/research-policy/pure/user-guides/ebr-terms/>

Art History Editorial for 41.1

Dorothy Price

The earliest editorial conceptions of the role of *Art History* as a platform for new approaches to the discipline in which ‘no materials, no tools, no methods and no language will be excluded’ have continued to hold good for the journal’s forty-year history. It is my great privilege to take over the helm from the previous Editors and (together with the new deputy editor, Jeanne Nuechterlein, reviews editor Margit Thøfner and associate editor Sam Bibby), to steer the forty-first volume, over which the previous team have so expertly presided, into printed form. The year ahead will continue to see the broad church of *Art History* publish world-class essays with specific foci ranging from across time and place, medium and approach, subject matter and style. Its single driving force will remain the unparalleled quality of research and enquiry into every corner of the discipline that our international span of authors engage with. Indeed, *Art History* enjoys a world leading reputation at the cutting edge of disciplinary scholarship and research in its field, thanks to the hard work and dedication of its authors, readers and its editorial and publishing teams, as a result of which the journal remains at the forefront of disciplinary challenges and is an agenda setter of excellence.

Yet, as an early flagship for the discipline’s embrace of the often-competing methods and approaches of ‘the new art history’, the time is also ripe, I think, for a re-assessment of what the discipline might look like for today’s future art historians. Whilst a fuller embrace of the possibilities of the digital might be one such obvious arena (and Wiley’s new online entry page for the journal is certainly a welcome shift), another possibility and one that will be central to my tenure in taking the journal forward together with the editorial board, is a more explicit engagement with the implications of critical race studies for art’s histories.

Art history as an academic discipline in the UK could do much more to embrace its increasingly diverse constituency of readers and contributors. An explicit example might be the fact that Black Studies, Africana Studies and African American Studies are long established disciplines in the United States where most universities have Black and African studies programmes and academic departments whilst in the United Kingdom, at the time of writing, there are currently no dedicated Black Studies University departments within the

Russell Group and very little debate around the particularities of what a BME-representative humanities degree might look like. One very strong area where *Art History* could continue its fine tradition of cutting edge agenda-setting might be to encourage more discourse around contemporary issues of migration, diaspora, identity, transnationalism and globalisation within different national, spatial and historical contexts. To be sure, some excellent articles, volumes and Special Issues over the journal's forty year history have engaged with this process already but if we are to continue to broaden the appeal of our discipline and to encourage greater representation for its potential future audiences, then there is a lot more work to be done.

My editorial vision for the journal is to ensure that it continues to publish the very best, world class art historical scholarship from across the globe; that it is representative of the variations in the discipline at large at their very best; that it encourages both established and emerging scholars through medley issues and that it highlights specific areas of concern and interest to the discipline through the continued focus of its Special Issues. I look forward to carrying out this vision together with you, the community of scholars without whom the journal could not play such a pivotal role in shaping and setting future agendas in the discipline. The journal's world-leading scholarship and research are what continue to drive how the discipline is taught and how future generations are shaped in their art historical thinking across a range of professions. I look forward to working with all of you in this endeavour.